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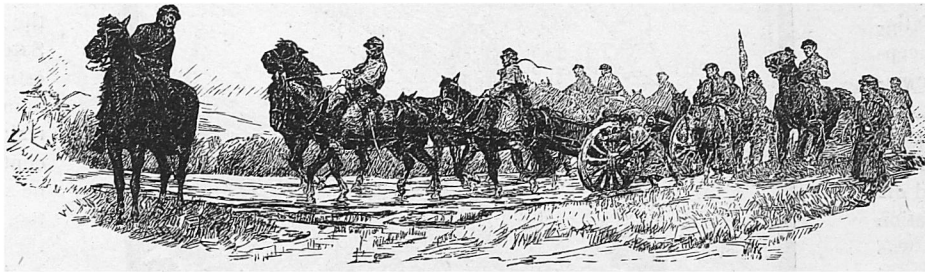
PENNSYLVANIA ACADEMY EXHIBITION.

RESULTS OF THE RIVALRY BETWEEN THE ACADEMY AND THE ARTISTS—WORKS OF AMERICAN PAINTERS ABROAD—PICTURES BY HOME-TRAINED ARTISTS.

THE fifty-third annual exhibition of the Pennsylvania Academy of the Fine Arts, now open at Philadelphia, is the second that the Academy has held in the autumn, instead of in the spring. The policy of autumn exhibitions has thus far sufficiently approved itself to warrant the belief that it will be continued in the future. The theory of a spring exhibition is that it will make a showing of the work done by the artist during the autumn and winter, but this theory, like many another quite as plausible, has been proven to have very little practical worth, for where the picture-buying public is there will the makers of pictures somehow manage to make their work visible, and the picture-loving public in Philadelphia has shown in quite an unmistakable way that it has preferences in favor of autumn exhibitions. But if this be the case, the observant habitual visitor to the annual exhibitions of the Pennsylvania Academy of the Fine Arts may be disposed to ask why it is that the names of so many prominent artists of Philadelphia and elsewhere do not figure in the pages of the Academy's catalogues. The reason lies in what some of the Philadelphia journalists are fond of calling the "usual row" between the artists and the Academy authorities, who, unfortunately, have not a happy knack of getting along comfortably together. The result of the latest break between the authorities and the artists has been the holding of two exhibitions. This is regrettable in one sense, for the Academy's annual exhibition ought to be the great artistic event of the year, and it ought to be a fair showing of the art work of the year. But there can be no doubt that the development of the chronic contention between the Academy authorities and certain of the artists into an active rivalry has had an exceedingly good effect in stimulating both parties to do what they were never able to do, in the way of making superior collections of art works, during the time that they were expending their energies in active belligerency. During the last few years there has been a notable improvement in the average quality of the Academy's displays, while the artists, at their conveniently located galleries on Chestnut Street, have held several most creditable exhibitions, and they promise to hold one this autumn which will fairly rival the collection at the Academy in quality, if not in the number of pieces.

What the Academy may have lost through the disaffection of a number of the Philadelphia artists and their allies in New York and elsewhere, it has fairly made good through the liberal policy which it has adopted toward our artists abroad. For several years past it has solicited contributions from the American artists in Europe on terms most advantageous to them, and the result has been that it has enriched its exhibitions with a great number of beautiful and valuable works, while it has enabled the public to make direct comparisons between pictures painted under foreign

and under native influences. Some years ago—and not so many years ago either—such a comparison would have been fatal to the home productions. But the conditions at present are happily not unfavorable to artists who elect to qualify themselves for the practice of their profession in the United States; and it is a question whether what a student who is educated in America loses—for instance, in the lack of opportuni-



"BATTERY EN ROUTE." BY W. T. TREGO.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.

ties to visit the great European galleries—is not more than compensated for by the distinctively American influences which surround him during his pupilage, and by the escape from temptation to imitate some great man's manner and choice of subject.

For example, would not Mr. Bridgman have been a

Gérome painted such and such subjects in this or that fashion. The "Roumanian Lady," which Mr. Bridgman has contributed to this exhibition, suggests his preceptor very little if at all, and it is, taking it all in all, the best piece of painting that he has yet done. The figure of this smiling lady is full of vitality, the most has been made of the picturesque costume, and both in drawing and color it shows the hand of the master as none of the previously exhibited works by this artist have done.

The most important picture of the exhibition is also by a pupil of Gérome. Mr. Eakins, however, at a very early stage of his career marked out a course of his own which he has constantly pursued, with the effect, it is to be feared, of winning more kicks than halfpence. This artist's works have won the heartiest appreciation of a select few, who have the culture necessary for the

proper understanding of qualities such as no other artist on this side of the Atlantic possesses, but he assuredly is not popular with the crowd. Whether or no he would be able to win praises—and halfpence—where they are now denied, were he to make some concessions to the popular weakness for the more superficial aspect of beauty may be considered an open question which is likely to remain open, for the artist either cannot or will not concede anything. Such a picture as Mr. Eakins' "Lady Singing a Pathetic Song" apparently might easily have been executed in such a way as to win popular applause, and that too without sacrificing anything of real value in it. As it stands, however, it represents with entire adequateness the artist and the attitude which he has assumed toward his art and toward his public. This important and intrinsically beautiful picture, however, ought not to lack popularity if for an artist to exhaust a dramatic subject which is within everybody's understanding is really a performance of worth. Certainly such feats are not so common that there should be a lack of applause when they are achieved. But it was Mr. Eakins' "Crucifixion" that was referred to as the most important work in the exhibition. This picture has been exhibited in New York and elsewhere, and no elaborate description is called for. The composition, indeed, is simplicity itself—the cross, neither the top nor the bottom of which appears, with the dead Christ hanging from it in a broad blaze of mid-day sun, a hot sky that seems to fairly palpitate, and a bit of desolate rocky landscape, constituting the entire picture. The question in which the higher value of the work is bound up is whether the artist, in attempting such a subject, has delivered any new message. To those who see in this unflinching realism an added pathos, the case is too plain for argument; with others argument would be useless.

Whatever opinions may be held with regard to the interestingness or otherwise of Mr. Eakins'

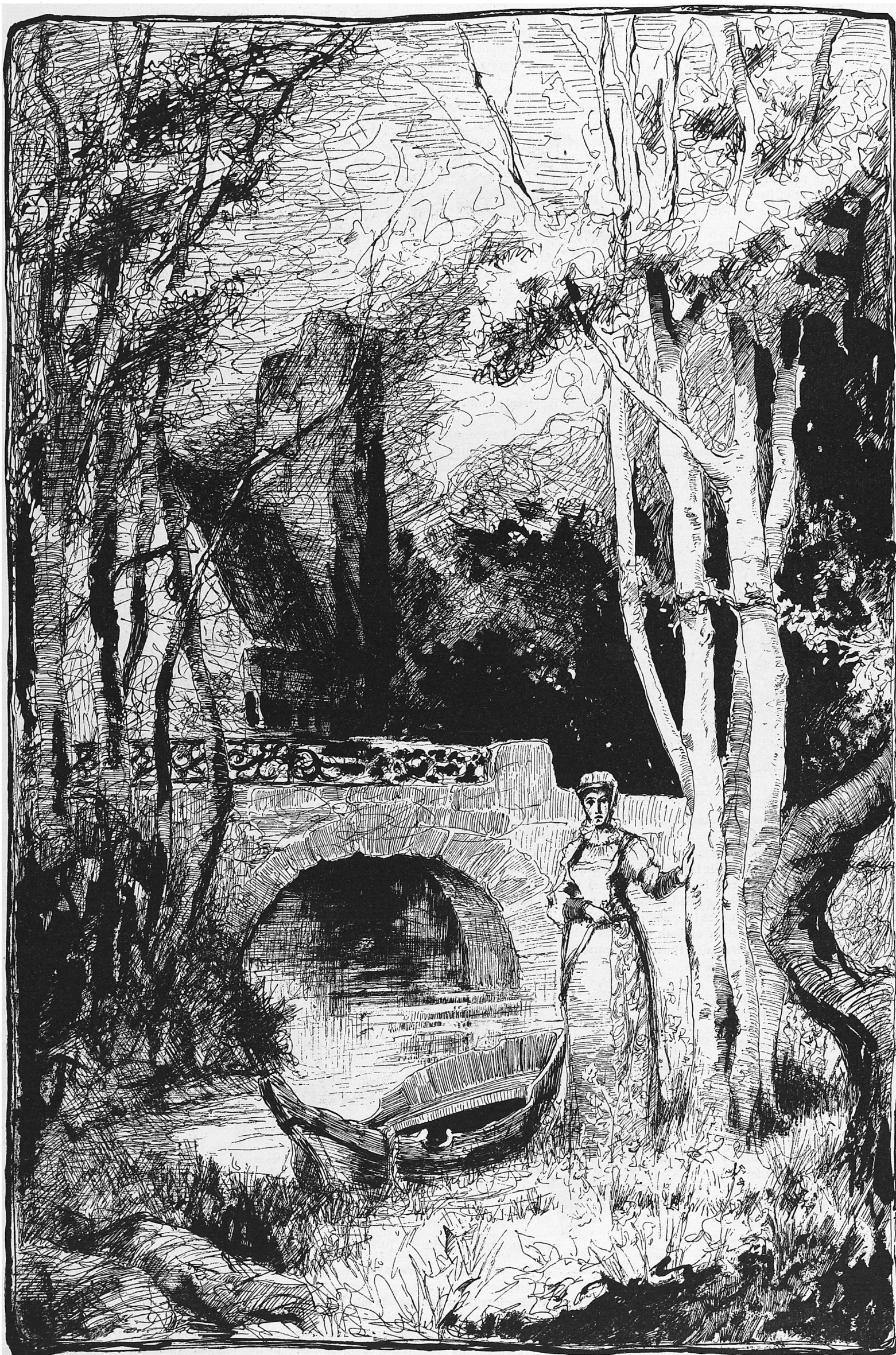
pictures there is apparently no dispute about his merits as a teacher—possibly for the reason that the work of a teacher is not open to the same kind of criticism as is that of a painter. The artists who have been educated at the Academy have not contributed as liberally to this exhibition as could be wished, but such refined



"FEEDING THE IBIS." BY GEROME FERRIS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.

better artist than he is if he had taken Gérome's precepts to heart and attempted to apply them independently, instead of essaying to paint themes as nearly identical as possible with those of Gérome and in Gérome's manner? It is certain that Mr. Bridgman is a better painter the more he is able to forget that



"THE FIRST TO ARRIVE." BY F. L. KIRKPATRICK.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE EXHIBITION OF THE PHILADELPHIA ACADEMY OF THE FINE ARTS.

painting as that of Susan H. McDowell's "Old Clock on the Stairs," Mary K. Trotter's "May," and Thomas P. Anshutz's "Old Stone Porch"—to mention no others—sufficiently illustrate the value of Mr. Eakins' work as director of the Academy's classes. Miss Trotter's "May" is a delightful study of sky and leafage and sunlight, with a dainty female figure gracefully added as an accessory. Miss McDowell's lad and lassie indulging in a quiet flirtation on the stairway, with only the old clock as a witness, are admirably painted, and, it is worth noting, make just those concessions to popular predilections for beauty that does not have to be searched for, which the pictures of Mr. Eakins refuse to make.

To return to the large canvases, a passing mention may be made of A. G. Heaton's "Recall of Columbus," George W. Pettit's "Zenobia," and Thomas W. Shields' "Mozart Singing his Requiem," as works the ambitiousness of which, is scarcely justified by the result achieved. "The Veiled Prophet of Khorassan," by V. Tojetti, is much superior both in matter and manner to either of the three pictures last mentioned, and is a work of considerable merit, although it falls far short of the height of a very dramatic situation.

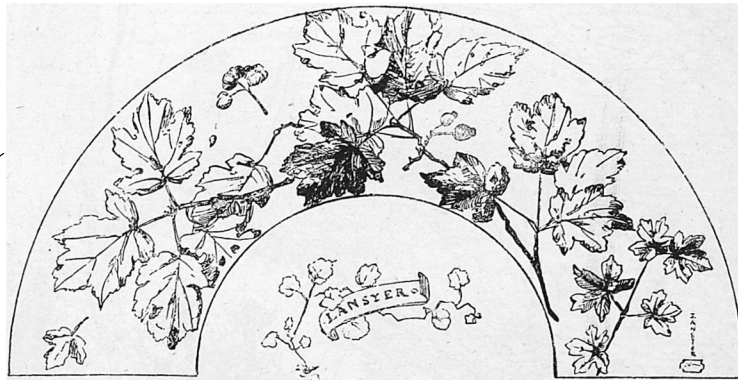
Of an altogether different quality from these is "Châteaux en Espagne," by T. Alexander Harrison, a nearly life-size study of a ragged urchin, on his back in the sand in the full sunlight, indulging in day-dreams.

than they are. Much superior to this is Mr. Gilman's "Cavalier," a spirited study of a handsome young fellow cloaked and hatted in orthodox cavalier fashion, and blowing a curl of cigarette smoke from his mouth in orthodox fellow-student fashion, and his "Summer in Calvados," a sun-baked sketch of hill-side, which

clever study of a little girl. These are both well enough in their inconsequential way, but are not likely to advance greatly the artist's reputation.

Among the other noteworthy figure pictures are Mrs. T. W. Dewing's "Mother and Child," which is to be commended for a certain sweet seriousness in the woman's face, but which is a queer specimen of drawing, so peculiarly bad in certain respects that it suggests intention rather than lack of skill, and of color which inclines to dinginess rather than richness; Jerome Ferris's "Feeding the Ibis," which has good qualities, although a crude and boyish sort of a performance; Miss Elizabeth Macdowell's "Day Dreams," a good full-length study of a young girl; John H. Niemeyer's "Sancta Simplicitas," in which a very big hat, a light green gown and a gold background compel attention even if they do not extort admiration; W. T. Trego's "Battery of Light Artillery en Route," a very spirited composition; Henry Bacon's "A Sailor's Story," which has an excellently painted evening landscape; J. Carroll Beckwith's "A Model's Breakfast," as brilliant as anything by this

artist which has recently been exhibited here; "Le Sommeil," by Henry Correja, a life-size nude study fairly well painted, but which scarcely has enough merit to justify itself; "A Study Head," by William Sartain, a capital example of vigorous portraiture; "The New Year," by H. R. Poore, a representation of farmers preparing to break ground in the early spring, in which

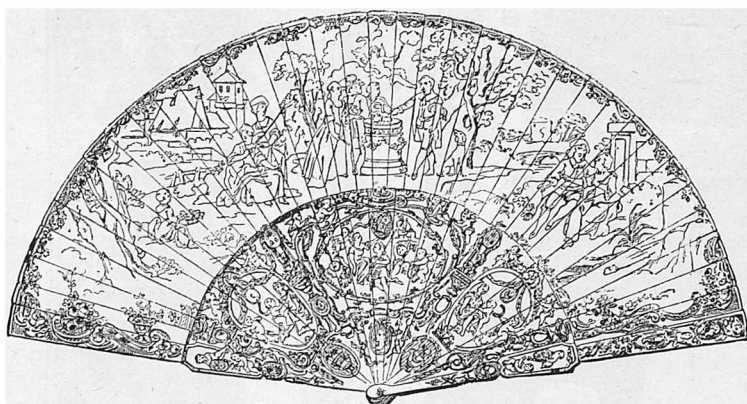


FAN MOUNT PAINTED BY LANSYER.

IN THE LATE SALON DES ARTS DECORATIFS.

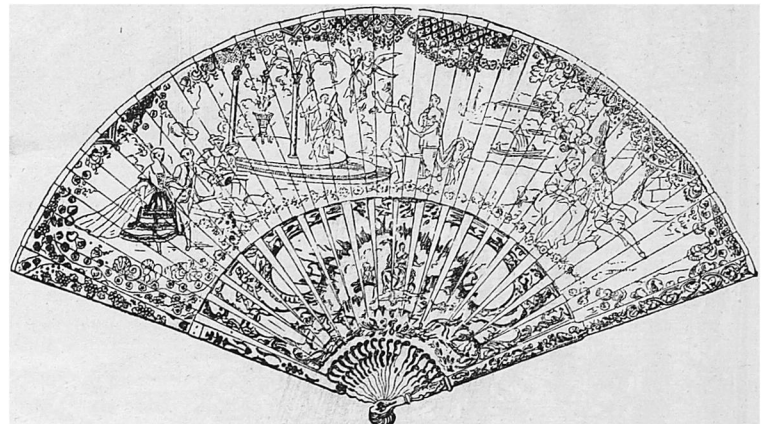
has been represented with no little skill and fidelity to nature.

Charles Sprague Pearce, whose "Decapitation of St. John" was awarded a prize at the last exhibition, sends to this one three female head studies, which he entitles "Beatrix," "Ophelia," and "Nanette." There is brilliant painting in all of them, the best in



MARRIAGE FAN OF MARIE LECZINSKA PAINTED BY BOUCHER.

IN THE LATE WALKER COLLECTION.



LOUIS XIV. FAN PAINTED BY LANCRET.

IN THE LATE WALKER COLLECTION.

This is the largest picture that Mr. Harrison has yet exhibited here, and it is the most beautiful. It is an admirable performance in every respect, and is, all things being considered, fairly entitled to be regarded as the most successful picture of the exhibition, as its qualities are such as to challenge the admiration of both the learned and the unlearned. This Alexander Harrison is a member of a very talented family. The picture referred to above is one of four which he sends, the most important of the other three being an excellent interior study entitled "The Castle Keeper." His brother, L. Birge Harrison, whose "Returning from the First Communion" was one of the prominent features of a recent exhibition at the Academy of the Fine Arts, is represented in this collection by three canvases of moderate sizes, of which "Finishing Touches," a charming study of a little girl arraying a comrade for her first communion, is the most interesting; while another younger brother, A. B. Harrison, recently a pupil of Mr. Eakins, but now studying in France, sends a portrait which promises well for the near future.

The first communion, by the way, appears to have become quite a popular theme with some of the younger artists since Bastien-Lepage took it up and achieved one of his eccentric successes with it. B. F. Gilman, for instance, includes among his six canvases in this exhibition a "First Communion" which is too palpable an imitation of Bastien-Lepage's picture to be captivating even were its merits greater

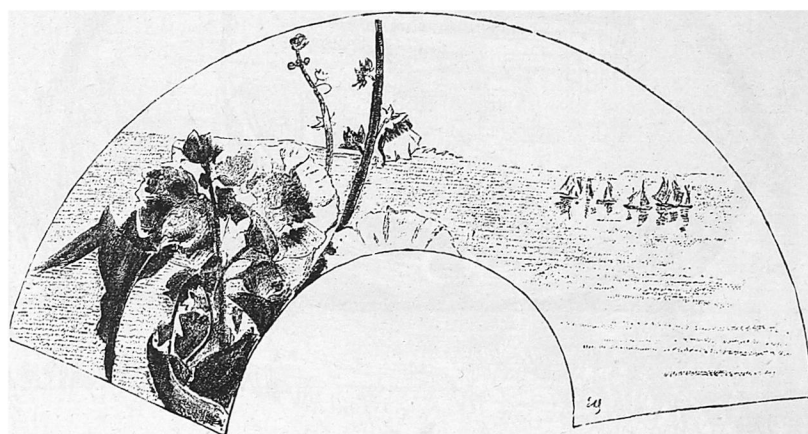
the matter of color being the "Beatrix." There is a certain tendency to a preponderance of blue in the flesh tones of the others which is not entirely agreeable. None of these head studies are as firmly painted as are the large historical compositions which Mr. Pearce has exhibited from time to time during the last few years, but he somehow has managed to get a larger

both the figures and the landscape are skilfully and effectively treated; a half-dozen kaleidoscopic designs by Frank L. Kirkpatrick, in which the asphaltum gallantly struggles with the vermilion for the production of effects which bear the very remotest resemblance to any of the facts of nature; three canvases—"Vanguard of a Soudan Caravan," "Arrival of a Caravan at the City of Morocco," and "Interior of La Torre des Infantas," by E. L. Weeks, which have good work in them, the landscapes in the first two mentioned being decidedly meritorious; a good full-length water-color study of a young woman by Frederick W. Freer, entitled "What Shall the Answer be?"; and twelve spirited black and white illustrations of Scott's "Lady of the Lake," by Arthur Burdett Frost, which in many important respects are superior to any previous productions of the artist.

The exhibition contains many excellent landscapes—excellent after the manner of the modern school of landscape painting which considers the broad effect of nature to be of more pictorial importance than topographical incident, and which regards it of more

consequence to have the qualities of light, be it pure white sunlight or something less brilliant, skilfully suggested than to have a tree half a mile off so put in that any one would know that it was the result of a reading of Ruskin and a study of J. D. Harding's diagrams.

The most brilliant, if not exactly the best work of



FAN MOUNT PAINTED BY DUEZ.

IN THE LATE EXHIBITION OF THE PARIS WATER-COLOR SOCIETY.

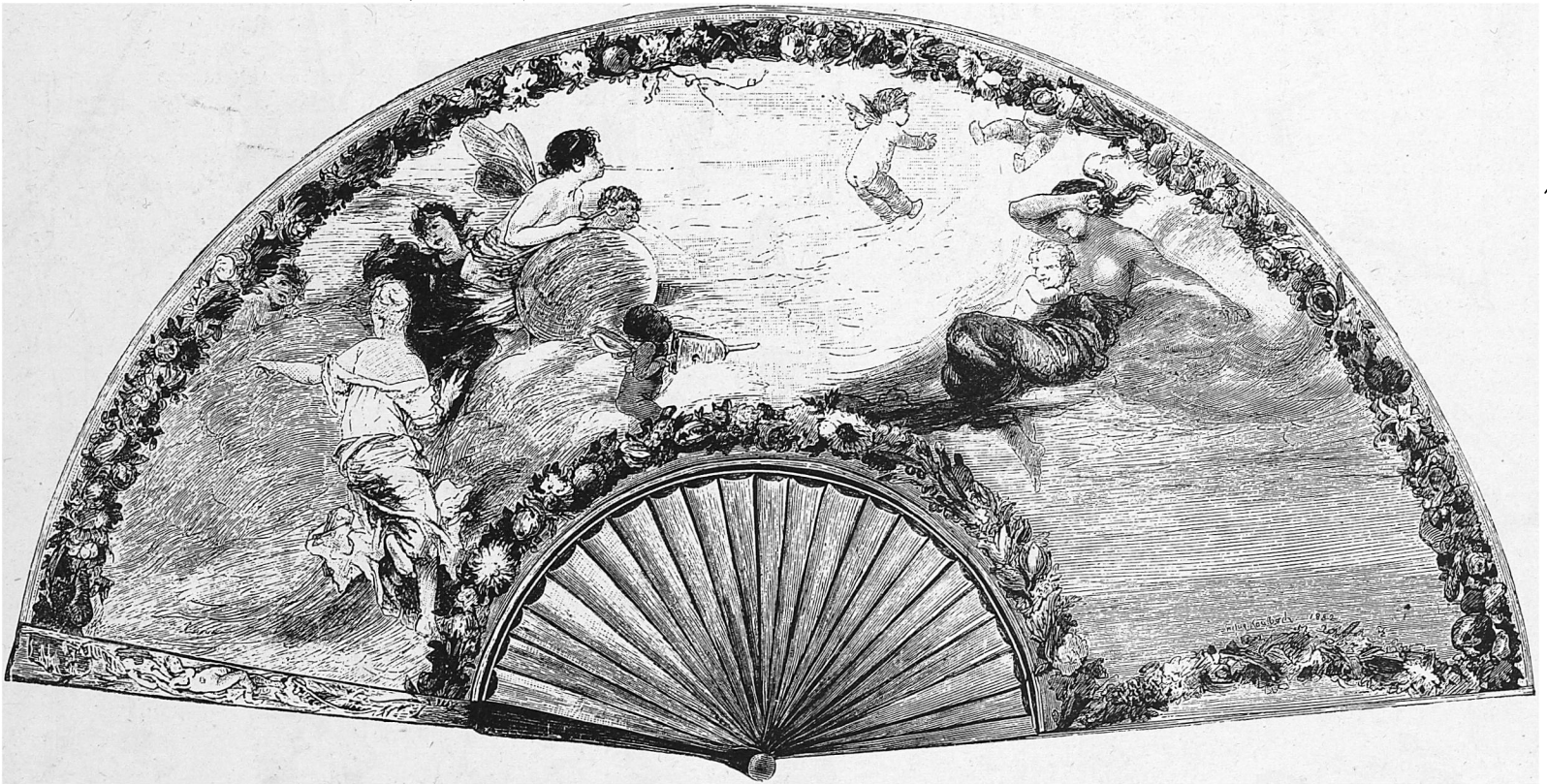
amount of vitality into them than he has into his more ambitious performances.

E. H. Blashfield, who, likewise, on former occasions has been represented by important compositions, sends this year "A Decorative Enthusiast" and "Our Great Grandmother," the one a young woman keeping company with certain sun-flowers and the other a

this class in the collection, is perhaps Walter L. Palmer's "Venice," a view of the city of the sea across the lagoon. The value of this picture consists in the skillful manner in which a peculiar effect of sky and water, under the brilliant but diffused sunlight of early forenoon, has been put upon the canvas. Of quite as high quality with this, even though the subject may not be so eye-taking at first glance, are "La Garrenne" and "La Marcellerie"—the one an autumn and the other a summer study—by G. Ruger Donoho. "Evening on the Market Place, San Antonio, Texas," by Thomas Allen, is another brilliant work, full of incident, and

as that of Kaulbach's "Day Expelling Night," illustrated herewith, it is probable that artist will continue to look upon the fan mount as a proper medium for the exhibition of such pleasing and graceful fancies in pictorial design. In the more strictly decorative style are the fans shown herewith by Lansyer, exhibited in Paris this year at the Salon des Arts Decoratifs, and by Duez at the Water-Color Society Exhibition. The lace fan, perhaps, does not come strictly under our title of "painted fans," it being of lace; but it is one of the sort that can be painted very effectively, and it is interesting as being the gift of Prince Leopold of England to his

escorted by gods and cherubs, and little cupids bearing the bride's train. All this may be very conventional and "rococo;" this temple of Hymen, this medley of pagan attributes and religious emblems, is indeed quite contrary to modern ideas of propriety, but the general effect is so harmonious that one forgets everything else in frank admiration of the grace of the composition, and the fertile imagination of the artist. The mounting is worthy of the picture. The sticks are in mother-of-pearl, elaborately carved and adorned with hunting scenes; Ceres surrounded by cupids appears in the centre, and the side-pieces are lavishly ornamented with gold.



"DAY EXPELLING NIGHT." FAN PAINTED BY F. A. KAULBACH.

an admirable rendering of the effect of sunset on a picturesque pile of buildings. "Reflections," by E. R. Butler—the reflections of some shrubbery in the water constituting the subject of the picture—is a clever bit of eccentricity. "An Evening in June," by Lyell Carr, suggests Millet by its seriousness but not by its color, which is better than Millet ever achieved—heretical as some may regard such an assertion. Kenyon Cox, Jr., has three canvases entitled "Afternoon," "Autumn Sunshine," and "Hay-time," in which the horizon lines are pitched higher than there seems to be any absolute need for, but which are noteworthy for the breathableness of their atmosphere. Bruce Crane's "An Eager and a Nipping Air;" C. P. Grayson's "Jour de Marché, Pont Aven"; H. Bolton Jones's "The Meadow Road;" Burr H. Nichols's "Effet de Soleil"; and H. Thompson's "Morning" and "Waiting," to single out for mention the best of half a dozen clever canvases—are all works of positive merit.

The sculpture exhibit is not very successful. The most important piece is Alexander Milne Calder's portrait statuette of the ornithologist, Alexander Wilson. This shows good design, although the objection may be made that the face is too much hidden, but it is not a first-rate bit of modelling. A couple of life-size portrait sketches by George F. Stephens are spirited, and, considering that they are the work of a very young man, may be said to have merits of a positive kind.

SIGMA.

FANS AND FAN PAINTING.

I.

No matter how much we may say about the fan, the subject seems always a fresh one, when fresh designs are offered. In spite of Charles Blanc's iron rules as to propriety in decoration in this branch of art, precluding the admission, for instance, of such charming motives

as that of Kaulbach's "Day Expelling Night," illustrated herewith, it is probable that artist will continue to look upon the fan mount as a proper medium for the exhibition of such pleasing and graceful fancies in pictorial design. In the more strictly decorative style are the fans shown herewith by Lansyer, exhibited in Paris this year at the Salon des Arts Decoratifs, and by Duez at the Water-Color Society Exhibition. The lace fan, perhaps, does not come strictly under our title of "painted fans," it being of lace; but it is one of the sort that can be painted very effectively, and it is interesting as being the gift of Prince Leopold of England to his

Not in any way inferior to this work of Lancret is the bridal fan painted by Boucher, in 1725, for Maria Leczinska, Queen of Louis XV. It shows a landscape, in the centre of which is the altar of Hymen; the king advances on the one side, and the bride, accompanied by Cardinal Fleury, on the other. Groups of courtiers and young people complete the composition. The mother-of-pearl mounting enriched with gold is in itself a work of great beauty.

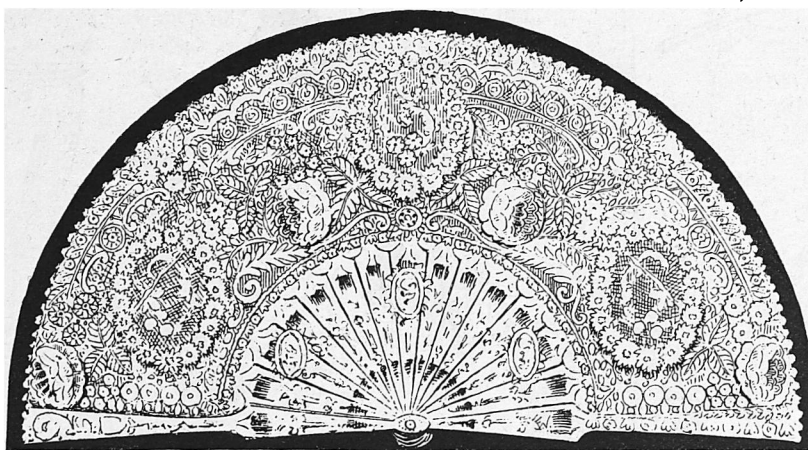
Fans are painted upon paper called fan-paper, India paper, satin, silk, gauze, vellum, and sometimes on goose skin and swan's skin. As a general rule these mounts have to be covered with "size" before they can take the colors. Excepting on vellum, which requires no preparation, the colors would run and outlines would be impossible, without this preliminary.

The two sizes generally used are made of isinglass and gelatine. These substances are allowed to soak in water for about twelve hours. Afterward they are warmed by placing the vessel containing them in hot water, so as to dissolve them completely. They must be used as warm as possible. Isinglass is best for silk, the flexibility of which it preserves. Gelatine does for all other materials.

To prepare a yard of stuff, one ounce of isinglass, or two ounces of gelatine, should be dissolved in not more than one pint of water. The size is kept in

a bottle, covered over with a piece of paper in which holes have been pricked with a pin, to keep it from mildew. It remains good to the last. Care should be taken to warm it afresh each time it is used. The requisites for the sizing operation are: a stretcher, similar to an embroidery-frame, on which the stuff can be stretched by means of wedges, after it has been damped with the size; a soft brush to spread the size, and the utensils for dissolving and holding it, which should, on no consideration, be used for any other purpose,

(To be continued.)



MARRIAGE FAN PRESENTED BY PRINCE LEOPOLD TO HIS BRIDE.

Two of the most interesting of our illustrations are from objects in the well-known Walker collection of fans, dispersed last June, in London, at a sale where they brought absurdly small prices. The whole collection, numbering some hundred objects, was offered for £2000, and no one responding, it was bid off in lots, the total proceeds of which did not much exceed five thousand dollars. "The Happy Marriage," painted by Lancret, is a work of great beauty. Nothing could be more graceful than these little figures in court attire, wandering through shady paths far from life's tumults,